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AUTHOR Greenberg, Marvin
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ABSTRACT

A classroom guide is designed for use with the Honolulu Symphony Orchestra's Young People's Concert program. Following an introduction to teachers and students, the guide is divided into six sections. Section one, "The Orchestra and Its Instruments," provides teaching activities to introduce the sections of and instruments in an orchestra. Activities to follow concert attendance and a short bibliography are included. Section two, "What Will Happen at the Concert," describes the orchestra warm-up, the arrival of the concertmaster, instrument tuning, and the conductor's role. Section three, "General Guidelines for Teaching Listening-to-Music Skills," provides guidelines and learning activities for music appreciation. A section on "Other Information" contains seating charts and maps of the orchestra hall. The final section contains background and other information about a particular concert in the Young People's Concert program, the performance of Handel's "Water Music." (LP)

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HONOLULU SYMPHONY 1985-86 Season

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Teacher's Guide and Program Notes for Youth Symphony Concerts Grades 4-6

SP 016 866

Office of Instructional Services/General Education Branch ☐ Department of Education ☐ State of Hawaii ☐ RS 85-8468 ☐ August 1985

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ALOHA TO THE CHILDREN AND TEACHERS

Each year the Honolulu Symphony is pleased and proud to present its Young People's Concerts. These exciting concerts, designed for nearly 100,000 children in Hawaii, aim at providing you with both an enjoyable and educational experience.

This season, the Honolulu Symphony will perform for children in grades four through six a program called:

"WATER MUSIC"

The Honolulu Symphony, now celebrating its 85th birthday, is an important part of the educational and cultural life of Hawaii. More than 250,000 people hear the orchestra each year on every major island of Hawaii. Its programs are exciting, with performances in music, opera, and ballet.

The director of the Honolulu Symphony is Donald Johanos, a noted musician who has gained fame throughout the world for his musical excellence. The assistant conductor is Henry Miyamura--a person born and raised in Hawaii who has an excellent reputation as both a musician and a music teacher. Mr. Miyamura, for many years an outstanding music teacher at McKinley High School (Honolulu), currently is a faculty member at the University of Hawaii's Music Department. As the Assistant Conductor of the Honolulu Symphony, Mr. Miyamura is in charge of the Young People's Concerts, as well as Community and Pops Concerts.

THE HONOLULU SYMPHONY SOCIETY
PHONE (808) 537-6171
SUITE 901 / BISHOP TRUST BUILDING / 1000 BISHOP STREET / HONOLULU, HAWAII 96813 / CABLE: HONSYM
Donald Johanos/*Music Director* Robert C. Bickley/*Executive Director*

TO THE CHILDREN AND TEACHERS:

The musicians of the Honolulu Symphony and I are very happy to welcome you to our Young People's Concerts. We know that you will learn about and enjoy the music. We hope that your visit with us will be remembered for a long time.

I thank all the teachers for reviewing the material in this booklet, and using it to expand your children's appreciation of music. By your working with the children both before and after the concert, you will make the concerts more meaningful.

I know that the experience you have at today's concert will be a very special one for you. If so, I hope to see you at future concerts during the next year and for many years to come.

Special appreciation to Marvin Greenberg for writing this manual.

Sincerely yours,

Henry Miyamura

Henry Miyamura
Assistant Conductor

THE ORCHESTRA AND ITS INSTRUMENTS

Orchestras can be made up of as many as 115 or more musicians. At the Young People's Concerts you will hear 56 musicians:

10 first violins 8 second violins 6 violas 5 cellos 3 double basses	STRING SECTION
2 flutes 3 oboes 2 clarinets 2 bassoons	WOODWIND SECTION
3 trumpets 3 trombones 4 French horns 1 tuba	BRASS SECTION
snare drum tympani bass drum triangle tambourine gong cymbals bells	PERCUSSION SECTION (4 players)

Refer to the chart on page 6 to find each one's seating on the stage.

Some Teaching Suggestions (adapt to the children's level)

Before the concert:

1. Ask: What instruments do you think you might see at the concert? List these.

2. Show the children pictures of the orchestral instruments and discuss their parts.

3. Play a recording describing the instruments of the orchestra (available in most schools). Show the children pictures of the instruments as they listen to the recording. Also check with your librarian to see if books, filmstrips, pictures, and films are available.

4. Help the children make a seating chart of the orchestra.

5. List the instruments according to the family they belong to (strings, woodwinds, brass, percussion).

NOTE: Whenever possible, bring in live players to demonstrate their instruments. Children learn more from a live demonstration than from reading about the instruments or looking at pictures.

After the concert:

1. Discuss/list/draw/make a chart of the instruments seen at the concert.

2. Recall any instrumental effects that particularly stand out.

3. Discuss/list which common instruments are usually not found in the orchestra. Which ones did they hear at the concert?

4. For the older children, have them do research for written and/or oral reports on specific instruments.

5. Invite parents, and elementary, intermediate, and high school music students to perform on and demonstrate instruments.

6. Encourage creative art and writing (stories, poems) related to their visit to the Symphony.

Recordings, Filmstrips, and Films

Check the Department of Education 16 mm Film Catalog/1985 for suitable films and filmstrips available on the instruments of the orchestra.

Almost all school libraries have books about the instruments of the orchestra suitable for children. The Dewey Decimal System for books on music uses the 780's. See your school or public librarian for assistance.

Some recommended recordings, filmstrips, and films include:

An Introduction to Musical Instruments--Lerner Records

Instruments of the Orchestra (with illustrations and teachers' guide)--RCA LES-6000

Meet the Instruments (recordings and correlated filmstrips)--Bowmar/Noble Records

Young Person's Guide to the Orchestra by Britten--available on several records

Leonard Bernstein's Young People's Concerts (book with recordings)--Simon and Schuster

Music Spotlight Series (filmstrips with recordings on the percussion, brass, keyboard, and woodwind instruments)

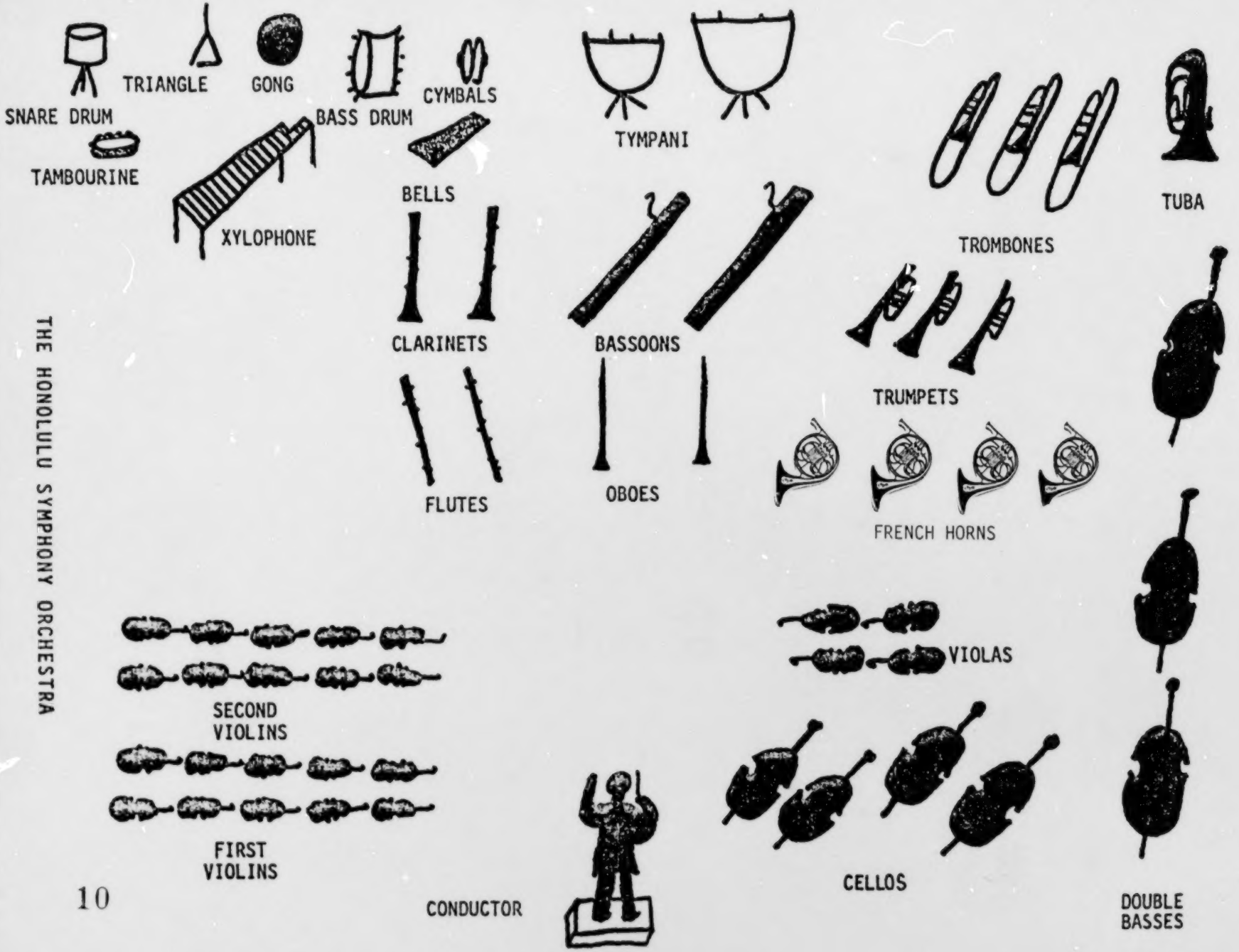
Sources for pictures of the instruments, besides library books and encyclopedia, include:

Bowmar/Noble Inc., 4563 Colorado Blvd., Los Angeles, CA 90039

Conn Inc., 1101 East Beardsley St., Elkhart, Indiana 46514

Jam Handy Filmstrips, 150 White Plains Rd., Tarrytown, N.Y. 10591

G. Schirmer Inc., 609 Fifth Ave., New York, N.Y. 10017



THE HONOLULU SYMPHONY ORCHESTRA

WHAT WILL HAPPEN AT THE CONCERT

1. The Orchestra "Warms Up"

When you first arrive, you will notice that chairs are on the stage. Some musicians will be tuning or practicing their instruments. They are "warming up" for the day's concerts in the same way that a singer or dancer might "warm up" before a performance. In fact, all performers, including runners, basketball or football players, and actors "warm up" before they perform.

2. The Concertmaster Arrives

After all the musicians have "warmed up" on stage, the concertmaster arrives. The concertmaster is a first-violin player. She or he sits in the first chair to the conductor's left. When the concertmaster comes in, she or he is usually applauded.

3. The Orchestra Tunes

The concertmaster helps to tune the orchestra by turning to the oboe player (sitting in the middle front of the orchestra) and asking the oboist to play the tone "A." Then all the musicians tune to the "A" of the oboe.

4. The Conductor Arrives

After the orchestra is tuned, the conductor (Mr. Miyamura) arrives--greeted by the clapping of the audience. He will stand on the podium (a small raised platform in front of the orchestra). The conductor will accept the applause by bowing to the audience.

5. The Conductor Leads the Orchestra

The conductor will turn to the musicians, take a baton (a small conductor's stick) from his music stand, and raise both his hands. This signals the musicians to get ready to play. The conductor will then move his hands and conduct the orchestra in the music. He will often look at his musical score or book which tells him what each instrument should be playing. Between pieces, he will talk to the children about the music and the program.

6. The Concert Ends

Once the musical program is completed, the conductor and musicians take several bows to the clapping of the audience. The conductor leaves first, and then the musicians put their instruments away and also leave. The concert is over, and the audience leaves!

Some Teaching Suggestions (adapt to the level of the children)

Before the concert:

1. Discuss how and why performers need to "warm up" before performing. Use practical experiences from sports events or the arts.

2. Discuss the need for tuning the orchestra and how it is tuned. What might happen if tuning didn't occur?

3. Discuss why the orchestra usually has a conductor. Could it play without a conductor? Why or why not? Relate the discussion to the importance of a team and a team leader. Who is the team leader in football? (the quarterback) Baseball? (the team captain) Why must the orchestra be a team?

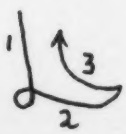
4. Ask the children to observe the following at the concert:

   --how the orchestra is tuned
   --what the musicians play when warming up
   --how long it takes to tune
   --what movements the conductor uses in conducting the orchestra
   --what the concertmaster does besides tune the orchestra
   --how the conductor indicates softer, louder, slower, faster, accents, and mood with his hands

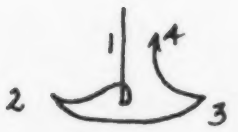
5. Sing songs, being sure to tune the children into the starting pitch before singing (set the pitch on an instrument or with your voice).

6. Play some recordings and have the children practice conducting patterns using the right arm:

Down-up, if the music moves in 2



Down-out (away from body)-up, if the music moves in 3



Down-cross the body-out (away from body)-up, if the music moves in 4

After the concert:

1. Review through discussion/writing/drawing the sequence of events at the concert.

2. Try the following for creative writing:

   --The Orchestra Which Forgot to Get Tuned
   --The Orchestra Which Lost Its Conductor
   --The Musician Who Played Wrong Notes
   --The Conductor Who Lost His Baton
   --Klute, the Flute, or Grello, the Cello, or Bumpet, the Trumpet

3. Continue to practice conducting both songs and recordings of music.

4. Discuss the things any conductor needs to know or do in order to get the orchestra to play well. Some of these skills include:

   --He/she needs to be a musician (know and understand music, play at least one instrument well, read music).

   --He/she needs to have knowledge of all the instruments of the orchestra.

   --He/she needs to recognize which musicians play well on their instruments.

   --He/she must be able to hear if any instrument is out of tune.

   --He/she must study and learn the music that he or she is going to conduct.

   --He/she must rehearse the musicians many times before the performance.

   --He/she must be able to conduct at the right tempo (speed) or loudness.

   --He/she must tell (give a cue to) the soloist or each instrument when to come in.

   --He/she must keep the musicians playing together.

--He/she must have the musicians begin and end at the same time.

And there's a lot more he or she has to do! Emphasize that it takes much practice and a good memory to be a good conductor of an orchestra.

CONCERT MANNERS

As at any public gathering, there are rules, manners, and traditions which will make the gathering more enjoyable for everyone. This is true at a large meeting; a trip to the beach or park; attending a luau, wedding, movie, play, museum, or football game; and being at the concert hall.

Some Teaching Suggestions

Review the following with the children before attending the concert:

1. Ask the children about some of the rules, manners, and traditions they have experienced when attending a large meeting, a wedding or luau; going to the beach or park; and being at a movie, play, museum, or sports event. Discuss what manners made the experience more/less enjoyable.

2. List some rules and manners which the children might think are suitable for the concert hall. Discuss the reasons for their choices.

3. Review some other rules and manners of the concert hall, including:

   a. We enter the concert hall quietly and orderly, with no running or shouting.

   b. We follow the usher and the teacher in order to find the seats.

   c. We throw away trash or food outside the concert hall.

   d. From the time the conductor appears on stage we listen and remain quiet.

   e. We clap only when the conductor enters, and after each piece of music. We know when a piece ends because the conductor will turn around and face the audience.

   f. In the concert hall we show our approval by clapping only. At a concert we never hoot, shout, whistle, or stamp our feet to show approval.

   g. We sit in our chairs with our feet on the floor, and never on the seat in front of us.

h. While the orchestra plays we remain very quiet so that everyone in the audience can hear and enjoy the music. We need to be quiet even if we don't like some part of the concert, because if we make noise some other children who like the music may be disturbed. Any noise may also distract and annoy the performers.

i. At the end of the concert, we leave quietly as a group. We make sure that no personal belongings or papers are left on the seats or floor.

Discuss the reasons for these rules. Review these rules before leaving for the concert.

During the concert:

1. Station adults among the class, separate any children who might forget the rules, and be alert to potential problems.

2. Set an example for the children by attending to the concert, clapping when suitable, etc.

3. Praise the children on following the rules and practicing good concert manners.

After the concert:

1. Discuss which concert manners were and were not kept. Evaluate how these manners contributed to the enjoyment of the concert.

2. Give specific praise to the children for those manners which were followed.

THANK YOU FOR TEACHING CONCERT MANNERS TO YOUR CLASS.

GENERAL GUIDELINES FOR TEACHING LISTENING-TO-MUSIC SKILLS

In order to present successfully the music listening experience, you should first become familiar with the recording you are going to play. Develop a real "working acquaintance" with the music and its tempo, dynamics, mood, rhythm, melody, and other elements. Listen to the music several times, read any accompanying descriptions and guides, and note what in the music is particularly interesting to teach. Develop familiarity with certain aspects associated with the music, such as facts about the composer, or historical and cultural influences.

Following this preparation, plan the activities to introduce the piece and get the children "into" the music as soon as possible. If you become excited about the music, your enthusiasm and creativity will help motivate the children to enjoy the piece with you.

Follow a CYCLICAL SEQUENCE that challenges the children to move from the obvious and known to the subtle and unknown. In general, this sequence for a music listening lesson is:

1. Introduce the music, presenting some brief background material.

2. Pose a question, asking the children to listen for the overall musical effect (its mood, rhythmic flow, impact on the listener), and to discover the more obvious musical elements within the work. Some suitable general introductory questions might be:

   --How does the music make you feel?

   --What do you hear in the music?

   --What is the composer trying to say (describe) in the music?

   --What special occasion do you think this music was written for?

   These open-ended questions allow the children to think about and create their own answers. No answer will be better or worse than another.

3. Play the music or an excerpt if the selection is too long.

4. Discuss the children's responses to the questions asked in activity 2.

5. Reset the stage for further listening and discovery by asking the children to listen for more specific things in the music and/or respond through movement. You might now say:

   --This time listen to the music and see if you can tap its beat on your knees.

   --Now let's see if you can figure out why the music sounds so joyous and happy.

   --Keone said he heard some trumpets. Let's see if we can all hear the trumpets when they come in. Raise your hands everytime you hear the trumpet.

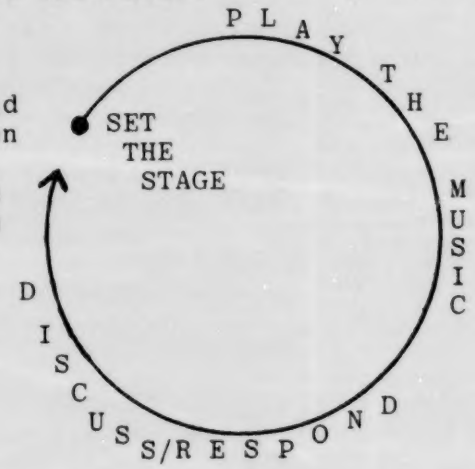
   --This time as we listen to the music, I'm going to draw something on the board. Figure out what I'm drawing. (Draw the phrase structure ⌒ or sections [A] [B] [A] or beats / / / / or the meter 1 2 3 4 as the music is played.)

   --When I replay the music, let's move our hands to the meter. See if you can follow me.

6. Replay the music, with the children listening, observing, and/or responding through movement.

7. Discuss, set the stage for further discovery, and replay. Each time have the children develop increasingly broader understandings about the music.

Through this cyclical approach you encourage discovery and active response through the mind and the body. You help the children to direct their attention to the music. And you guide them to learn that there is much to listen for in the music. Repeat the music often within the lesson and throughout the year, since this will increase the children's familiarity with the music, and heighten their aesthetic/musical response to the experience.



OTHER INFORMATION FOR THE TEACHER

Recordings of the Music to Be Played

Most of the music played at the Young People's Concerts can be listened to on either the:

Adventures in Music series or

Bowmar Orchestral Library series.

Both these series are usually found in every elementary school--either in the library or with the music teacher. If not, contact the Music Resource Teacher(s) from your district for help in locating the records. In those cases where the compositions are not found in Adventures in Music or the Bowmar series, recommendations are given on where to find a recording of the piece.

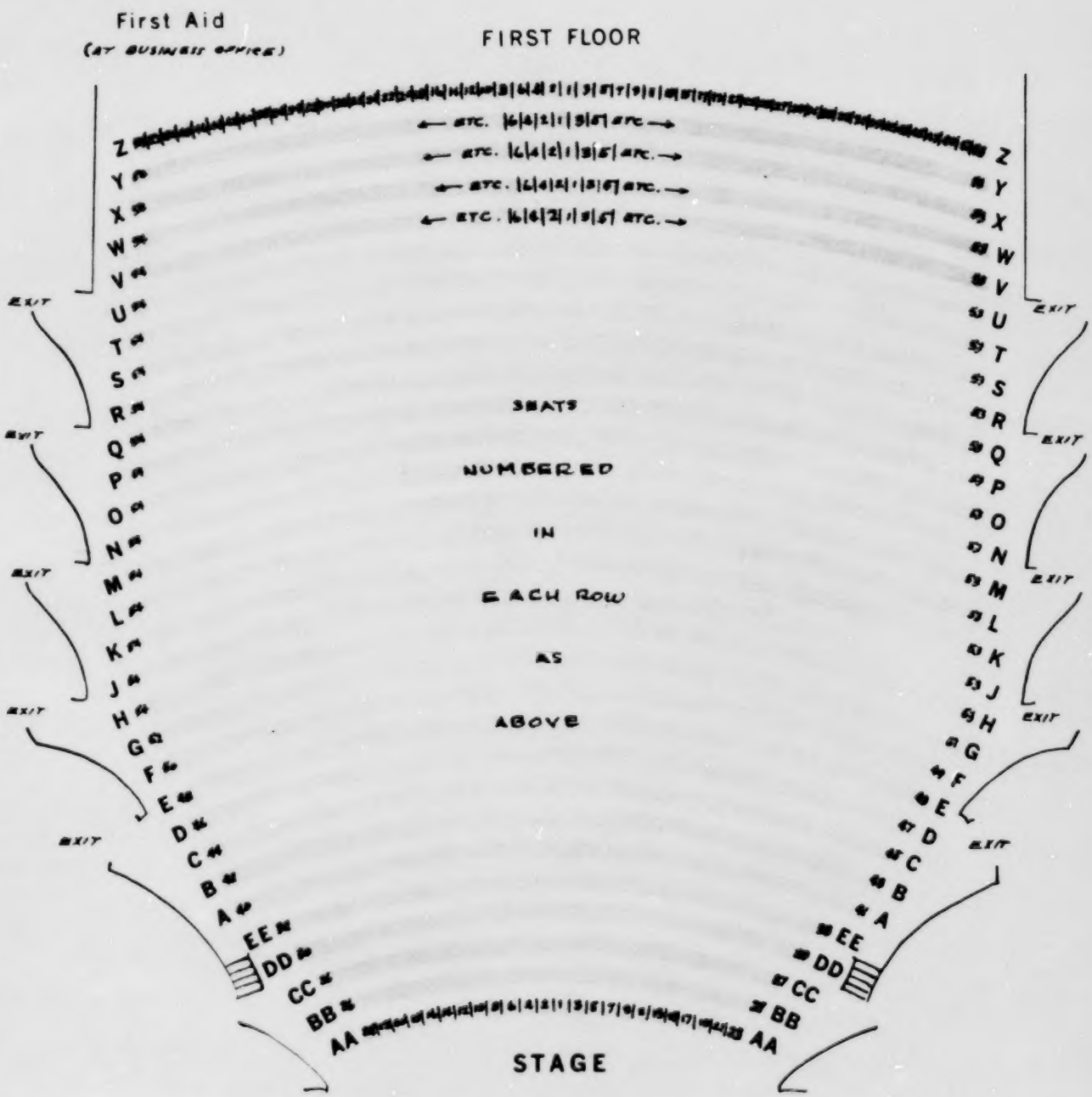
Concepts of Music and the Hawaii Music Program

The analysis of the music and the teaching suggestions found in the Program Notes both introduce and reinforce the musical concepts detailed in the Hawaii Music Program. The activities suggested in the Notes should be used in conjunction with the ongoing music program in your class.

KING STREET
(mauka)

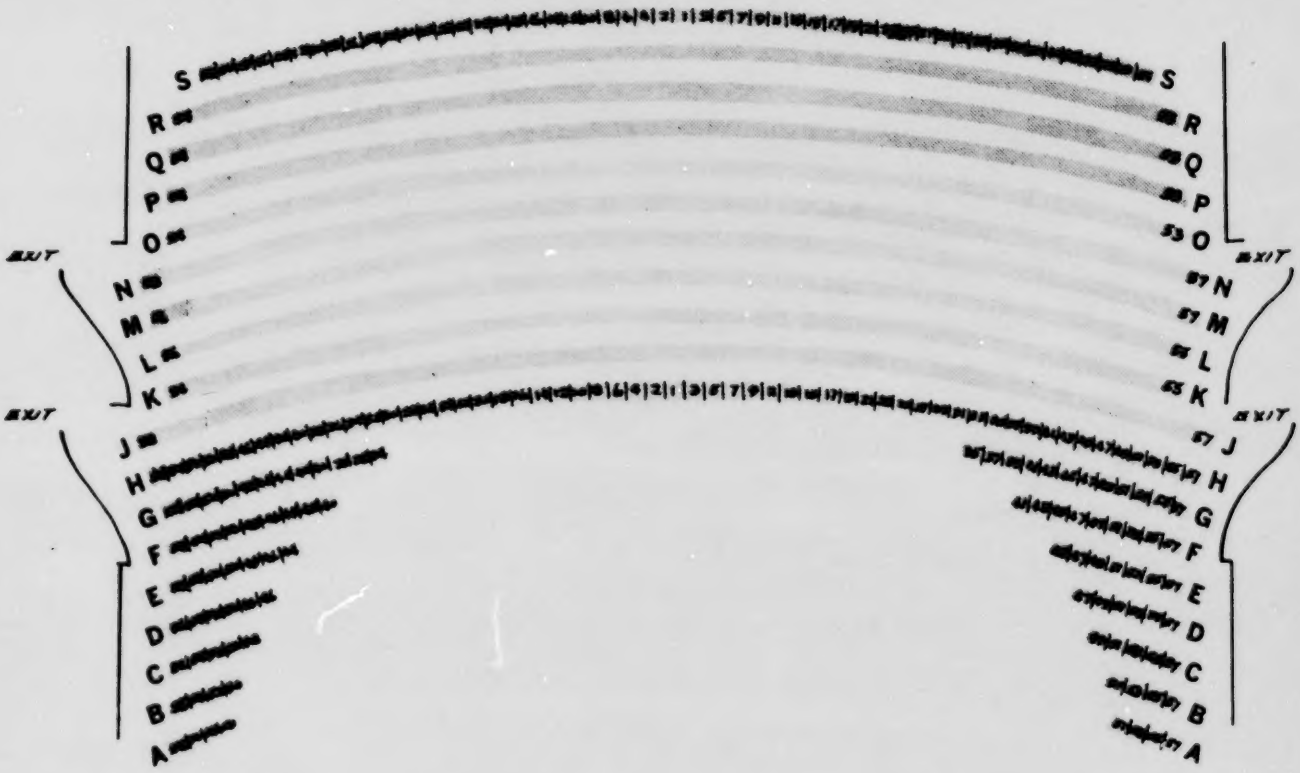
Women's Restroom
(RIGHT SIDE - EVEN NUMBERS)

Men's Restroom
(LEFT SIDE - ODD NUMBERS)


First Aid
(AT BUSINESS OFFICE)
FIRST FLOOR
ETC. 6 4 2 1 3 5 ETC.
ETC. 6 4 2 1 3 5 ETC.
ETC. 6 4 2 1 3 5 ETC.
ETC. 6 4 2 1 3 5 ETC.
Z Y X W V U T S R Q P O N M L K J H G F E D C B A EE DD CC BB AA
EXIT
SEATS
NUMBERED
IN
EACH ROW
AS
ABOVE
STAGE

Seating Plan

BALCONY



All students enter concert theater through King Street (front) entrance.

All students exit through side exit nearest your seating row.

Emergencies: nurses on duty at Business Office, downstairs, right side.

NEAL S. BLAISDELL CONCERT HALL

TODAY'S PROGRAM: WATER MUSIC

The Honolulu Symphony	Music Director: Donald Johanos
1985-86 Young People's	Assistant Director: Henry Miyamura
Concerts, Grades 4-6	Today's Conductor: Henry Miyamura

WATER MUSIC

"Allegro Deciso" from WATER MUSIC SUITE	Handel
"Clouds" from THREE NOCTURNES FOR ORCHESTRA	Debussy
"The Storm" from WILLIAM TELL OVERTURE	Rossini
THE MOLDAU (excerpts)	Smetana
Concerto by Youth Talent Pool Member	
"One Paddle, Two Paddle"	Kui Lee
"The Play of the Waves" from LA MER	Debussy
"The Voyage of Sinbad" from SCHEHERAZADE	Rimsky-Korsakov

WATER MUSIC

The beauty, the power, and the essential need for water have always been a part of the daily life of humanity. Water is certainly an element that affects each one of us. As such, it has been an object of study by scientists, artists, writers, poets, photographers, and dancers--all of whom have looked at water from their own points of view. Composers, too, have been engrossed by water as an element in nature and have used musical means to depict their conceptions. Today's concert is devoted to some musical "tone paintings" of water in nature, from clouds and storms, to rivers and oceans.

Composers have used a wide range of musical elements to provide musical paintings of water. Some of these elements include:

TEMPO (the relative speed of the music). To describe the slow movement of wispy clouds or a calm before a thunderstorm, a composer may use a slow tempo. To depict the rapid flow of a river or a sudden downpour, a composer may use fast-moving music.

DYNAMICS (the relative loudness of the music). If the composer's tone painting is of the ripples on a lake or the slow trickle of water, the composer may choose to write soft music. If the scene described is a violent thunderstorm or crashing waves on the shore, loud music may be used. As a storm increases in intensity, the music will get louder; as the storm abates, the music will get softer.

TONE COLOR (the unique quality of sound peculiar to each instrument and voice). To set the stage for a description of fluffy, wispy clouds, a composer may wish to use flutes, high clarinets, or violins. The thunderous sounds of a storm or cloudburst may be depicted by the kettledrums, cymbals, or loud brasses. A trickle of water may be described by the oboe or piano played slow and detached. The rush of river rapids may be depicted by quick moving flutes and violins.

PITCH (the relative highness or lowness of a tone) and MELODY (the tune). For storms and crashing waves, low-pitched tones and melodies which fall in pitch may be used. Rivers and streams can be depicted by tunes which seem to move back and forth, in a rising-falling contour or shape. Nebulous clouds may be described using melodic fragments, constantly changing as do the clouds and their shapes. Calm ocean and lake scenes may be depicted by restful tunes which seem to rise in pitch.

RHYTHM (the flow of tones of varying duration and length). To describe a scene of beauty, serenity, and peace, as a sunset over the ocean or a beautiful river, the composer may use even-moving rhythm. To depict tension, uncertainty, and an approaching storm, a composer may use uneven and fast-moving rhythms, and syncopated rhythms with accents on off-beats. Fast-moving tones may also be used for the flow of water. Rhythm is certainly an important musical element in setting moods related to clouds, storms, rivers, and oceans.

HARMONY (the simultaneous sounding of two or more tones). Consonant or nebulous harmonies may be used to describe peaceful water scenes in nature, while clashing, dissonant harmonies may be used to depict tension, such as the darkening clouds before a storm, the storm itself, the tumultuous rushing of water, and the breaking of waves. Heavy-textured music may be used to describe storms or waves, while light-textured music may be used to give a feeling of serenity, mist, and nebulousness, as patches of clouds over a sun-drenched lake.

At today's concert, you will hear several examples of how composers have used music elements such as tempo, dynamics, tone color, pitch and melody, rhythm, and harmony to describe water in nature.

Some general teaching suggestions include:

--Show the children some photographs and art prints of rivers, lakes, clouds, storms, and the ocean. Discuss the moods evoked. Are the scenes calm? flowing? stormy? eerie? Ask the children to depict the movement of clouds or water through bodily movement as you add a rhythm instrument accompaniment.

--Take the children outdoors to observe clouds, nearby streams and other smaller bodies of water, and the ocean. Have the children notice the movement of the clouds and water, and write words describing what they see. Have the children paint and draw scenes in nature related to water. Ask the children to make up pieces for specific rhythm instruments which depict in tone the moods of the children's art works.

--Using specific photographs and art prints of water in nature, ask the children to discuss how a composer might depict the scenes in music. Would the music be fast? slow? loud? soft? Encourage the children to comment on the music's rhythm, melody, tone color, harmony, texture, and expressive mood.

--Play various instruments for the children, e.g., the tone block, triangle, tambourine, resonator bells, ukulele (plucked), Autoharp, and piano (low or high tones). For each sound, have the children describe orally or in writing something related to water, whether in clouds, storms, rain, or bodies of water.

--Read sections of Rachel Carson's The Sea Around Us, calling attention to the vivid, realistic descriptions the author has in her book. Again, ask the children how a musician might describe the scenes you read.

--Read poems related to weather, clouds, rain, fog, rainbows, and other weather-related events. Have the children discuss the key words and moods, and add rhythm instrument accompaniment to the oral reading of the poems. Encourage the children to make up songs using poems and to find other poems about these topics in poetry collections for children. The poems listed below can be found in "Book One: Time for Poetry," The Arbuthnot Anthology of Children's Literature, revised edition, 1961.

"It is Raining" by Lucy Sprague Mitchel, p. 160
"Who Has Seen the Wind" by Christina G. Rossetti, p. 153
"The Wind" by Robert Louis Stevenson, p. 153
"Fog" by Carl Sandburg, p. 161
"The Fog" by William Henry Davies, p. 162
"The Rainbow" by Walter de la Mare, p. 162
"My heart leaps up when I behold" by William Wordsworth, p. 162

--Play recordings of some of the pieces being played at the Young People's Concerts and other pieces related to water. Ask the children to guess what is being described. Compare the children's answers with the composers' titles. Relate the answers to the musical elements of tempo, dynamics, tone color, pitch and melody, rhythm, and harmony. Some pieces to use in addition to those being played at the concert include:

Bowmar Orchestral Library (BOL)

Saint-Saëns, "Aquarium" and "The Swan" from Carnival of the Animals (BOL, No. 51)

Debussy, "En Bateau" ("In a Boat") from Petite Suite (BOL, No. 53)

Donaldson, "Fog and Storm," "Song of the Bell Buoy," and "Sailing" from Harbor Vignettes (BOL, No. 53)

Grofé, "Cloudburst" from Grand Canyon Suite (BOL, No. 61)

Grofé, "Father of Waters" from Mississippi Suite (BOL, No. 61)

Debussy, "The Snow is Dancing" from Children's Corner Suite (BOL, No. 63)

Wagner, "Overture" from The Flying Dutchman (BOL, No. 70)

Thomson, Sea Piece with Birds (BOL, No. 70)

Debussy, "Dialogue of the Wind and the Sea" from La Mer (BOL, No. 70)

Resphigi, Fountains of Rome (BOL, No. 85)

Adventures in Music (AM)

Elgar, "Fountain Dance" from Wand of Youth Suite No. 2 (AM, Grade 2, Volume 1)

Debussy, "The Snow is Dancing" from Children's Corner (AM, Grade 3, Volume 1)

Saint-Saëns, "The Swan" from Carnival of the Animals (AM, Grade 3, Volume 2)

Grofé, "Desert Water Hole" from Death Valley Suite (AM, Grade 4, Volume 1)

And now . . . join the Honolulu Symphony Orchestra in another one of its celebrated concerts, this time, in homage to Water Music.

"Allegro Deciso" from WATER MUSIC SUITE by George Frideric Handel (recording: available on many records; the "Hornpipe," another movement from Water Music Suite, is available in Adventures in Music, Grade 2, Volume 1, and should be played if "Allegro Deciso" is not available).

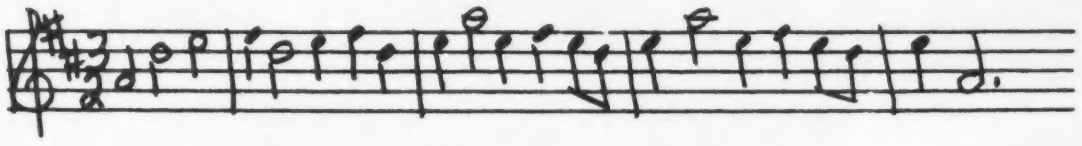
George Frideric Handel (han'dl), one of the "giants" amongst composers, lived from 1685-1795. In 1985 we celebrate the 300th anniversary of his birth (as we do with Johann Sebastian Bach, also born in 1685), so it is fitting that the Symphony concert begins with a well-known piece by Handel. Born in Germany, Handel spent much of his adult years in England, where he was a favorite of both English royalty and the people. He composed a great deal of music for orchestra and other instrumental combinations and voice, and is best known for Messiah, performed annually at Christmastime.

Handel composed his Water Music Suite at the command of the King of England, who wanted music to accompany a royal boating party on the Thames River. The royal celebration featured the royal barge sailing on the river with musicians on a nearby barge playing Handel's music. The King was so pleased with the music that he requested a repeat of it after dinner, even though the performance took more than the hour.

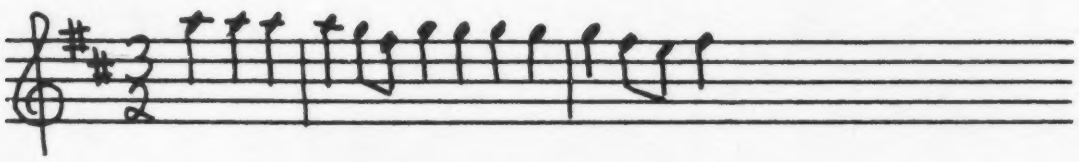
The original Water Music Suite is a collection of 21 pieces for orchestra. Rather than describing the sounds of water, it is music to be played "on the water."

Sir Hamilton Harty, a well-known English conductor, selected six of the pieces from Handel's Water Music Suite and arranged the piece for large orchestra. At today's concert you will hear the last movement of the Handel-Harty Water Music Suite. The two themes of this music are:

Theme 1:



Theme 2:



Since this music is not in the Adventures in Music or Bowmar Orchestral Library, you may not have easy access to the music to play for the children. However, another section from Water Music Suite--the "Hornpipe"--is available in Adventures in Music, Grade 2, Volume 1, and should be played for the children. *Rather than describing the music and teaching suggestions for music which may not be available for most teachers, the writer has decided to substitute the "hornpipe" in this Teacher's Guide.*

The "Hornpipe" is the 10th section of the suite. The hornpipe was a popular old English dance moving in 3's, and often danced to by sailors. Sailors would dance the hornpipe with folded arms, while spectators clapped their hands and slapped their knees. The "hornpipe" was a wind instrument consisting of a wooden or bone tube bored with finger holes. At one end was a mouthpiece for blowing and on the other end a bell-shaped cow's horn. The sound produced was piping and shrill and often accompanied the hornpipe dance.

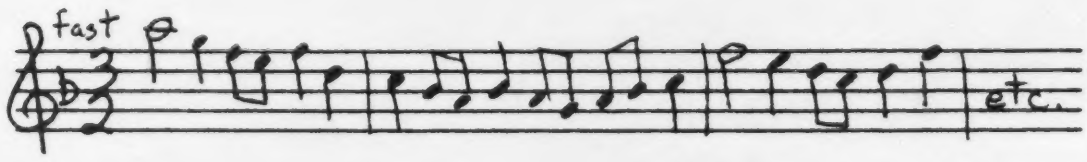
Some highlights of the "Hornpipe" include:

--The music's tone colors feature the strings and woodwinds. No brass or percussion is used. A constant musical conversation occurs between the string and woodwind families, with one family playing and then the other one responding. The melody is played throughout by the violins (when the strings play) and the oboe (when the woodwinds play).

--The beat is steady throughout and moves at a rapid tempo or speed.

--The metric pattern of the steady pulse is 1 2 3 1 2 3, with the heavier accent occurring on the first beat. The meter is $\frac{3}{2}$, with 3 beats to each metric grouping.

--The melody is difficult to sing since it weaves up and down the scale very fast using mostly scalewise (stepwise) movement. The melody begins high in pitch moves lower, and then weaves up and down.



Some teaching suggestions for the "Hornpipe" include:

--Have the children move their hands to the steady beat of the music. Also have them tap their hands and feet to the beat.

--Clap the first beat of the metric pattern and pat the knees on the 2, 3. Also have children create movements using their hands, feet, voice, and other body parts to feel the 1 2 3 metric pattern (e.g., click the tongue on 1 and snap the fingers on 2, 3).

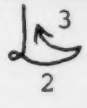
--Encourage children to make up their own hornpipe dance, following the 1 2 3 pattern. The older children can squat, fold their hands, and create their sailors' hornpipe dances.

--Add light sounding instruments to accompany the music, e.g.,

Beat:	tapped tambourines, rhythm or jingle sticks, sand blocks
Meter (on beat 1):	drums, triangles, wood blocks, finger cymbals

--Show pictures of the woodwind and string families. Have the children point to the appropriate pictures when they hear the family played in the music. Also put (1) "Strings" and (2) "Woodwinds" on the board. As the music is played, have the children put up one or two fingers, as appropriate, to match the instrumental tone colors heard. Also, have them stand-sit each time as the tone color changes. Repeat these activities, using the oboe and violins.

--Teach the children the conducting pattern for triple meter (1 2 3) and have them conduct as the music is played.



"Clouds" from THREE NOCTURNES FOR ORCHESTRA by Claude Debussy (recording: Bowmar Orchestral Library, No. 70).

In 1863 the French painter Claude Monet (Moh-nay') exhibited his painting called Impression: Sun Rising. Before long, the word "impressionism" came into use as a term describing art works in which the artists tried to record their impressions of the world around them. These artists, including Monet, Edgar Degas (Day-gah'), Auguste Renoir (Ren-wahr'), and Edouard Manet (Mah-nay'), were fascinated with the appearance of things, with the ever-changing shades of light and color, and with nature.

Claude Debussy (Deh-boo-see'), a French composer who lived between 1862-1918, became attracted to the impressionist style of art and translated the dreamy, nebulous outlines of impressionist painting into his music. As founder of impressionism in music, he became one of the foremost composers and tone poets of the early twentieth century. Many of his pieces describe in music his impressions of nature and include works such as:

--La Mer (The Sea)
--Printemps (Spring)
--Les Parfums de la Nuit (Perfumes of the Night)
--"Jardens Sous La Pluie" (Gardens in the Rain) from Estampes
--"I Reflets Dans L'Eau" (Reflections on Water) from Images
--"Poissons D'Or" (Goldfish) from Images
--Reverie (Dreams)

Among Debussy's most well-known pieces for orchestra is his Three Nocturnes for Orchestra, the first one of which is "Nuages" (Clouds). The Nocturnes (meaning "night pieces"), in addition to "Clouds," consists of "Festivals" and "Sirens."

Some highlights of the music include:

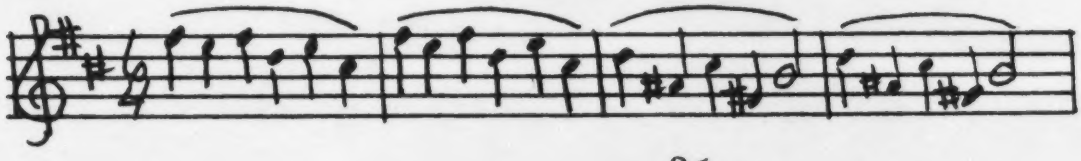
--The tempo is moderate throughout, but often slows suddenly.

--The beat, although perceptible, is purposely vague at times, with long tones often held more than their full value.

--The dynamics are soft throughout.

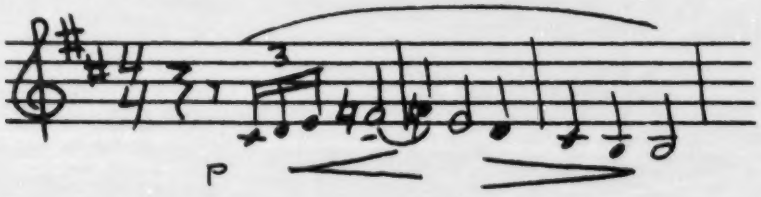
--The main melody consists of two motives or melodic ideas. Motive 1 is played by the clarinets and bassoons, and joined in by the oboe. It has a steady rhythm, is played softly, has a contour that descends, and is accompanied by luscious, nebulous-sounding chords.

SECTION A: THEME 1



The opening phrase is followed immediately by a mysterious-sounding theme which rises and falls by step, and is played by the English horn.

SECTION A, THEME 2



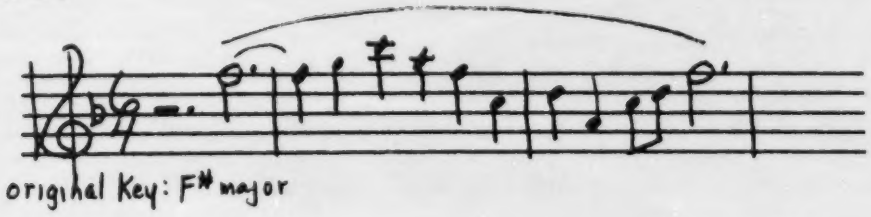
--The main melody repeats in the strings instead of the woodwinds and expands with vague-sounding harmonies, descending. Occasionally, the Theme 2 is heard, still played by the English horns. The first section's dominant tone colors are soft strings and woodwinds.

--The middle section "B" features the flutes and harp playing a 5-tone (pentatonic) melody. In F major these tones would be:

F G A C D

The melody rises and falls and is repeated by the strings.

SECTION B:



--The final section is an abbreviated repeat of Section A. We hear fragments of both of the themes in Section A. The bassoons and flute play these fragments, along with the strings and other woodwinds.

--The form of the piece is ABA, or three-part ternary form, since it has three distinct sections with the first and third related and the middle section distinctly contrasting.

--The music's texture is thin, with light, nebulous tones suggestive of clouds.

Some teaching suggestions include:

--Obtain art prints of impressionist paintings by Monet, Renoir, Degas, Manet, and others from the Honolulu Art Academy or local libraries. Books on art appreciation invariably include prints of these works. Discuss with the children their impressions of the art. Play "Clouds" as the children view the art prints. Ask the children to select paintings which best fit the music and to state their reasons for their choices.

--Place on the board several words having to do with nature (e.g., storm, clouds, hurricane, moonlight, snow falling, hot sun, stars, waves, lightning, fog). Play the music and have the children select suitable titles and state the reasons for their choices.

--Take the children outdoors to observe clouds. Help them in listing words (adjectives) which describe clouds, e.g., cotton-like, wispy, puffy, thick, soft, white, floating, formless. Have the children notice the ever-changing shapes in clouds.

--Set the mood for the music by dimming the lights. Read the following poems:

--Set the mood for the music by dimming the lights. Read the poems listed below (The Arbuthnot Anthology of Children's Literature):

"White sheep, white sheep," p. 156
"Boats sail on the rivers" by Christina G. Rossetti, p. 162

Discuss the meaning of the poems. Play the music as you re-read the poem. Ask: How does the poem resemble music? How are the moods similar? different?

--Have the children move their hands to the beat (in various sections of the music the beat is very subtle and may be hard to find). Compare the nebulous, uncertain feeling of the beat in "Clouds" to the strongly felt beat of some of the other pieces to be played at this concert (Handel's "Allegro Deciso," Rossini's "The Storm," Smetana's THE MOLDAU) or any march or dance.

--Move the hands smoothly, then jaggedly, then short and detached. Which movement fits this music? Have the children make flowing, smooth movements to depict the music's mood and rhythmic flow.

--Have the children paint/draw clouds and calm scenes in nature, while the music is played. Discuss: Should lines be smooth or jagged? Are the colors deep or light? Is the texture heavy or thin? Are the lines and shapes flowing?

--Have the children make up a tonal picture describing the movement of clouds in the sky, using bell-like sounds on the triangles, wrist bells, finger cymbals, xylophones, or resonator bells.

--Distribute the following tones on the resonator bells in sequence:

C D E F# G# A# C

Play these tones in order, or use the black tones on the keyboard. (They comprise the whole-tone scale--a scale used by Debussy and other impressionists to enhance the nebulous, dream-like quality of their music.) Have the children experiment with creating tunes using these scale tones. Motivate the children by asking them to create tonal pictures on the folloiwng topics: "Raindrops on a Lake," "Mist on the Mountains," "Gentle Waves," "Wind Through the Trees," "Dew on Flowers," "A Mountain Stream," "Waterfalls," "The Calm Ocean," "Fish in Water," and "The Rainbow."

--Place the three main themes of the piece on dittoes, the chalkboard, charts, or overhead transparencies. Point to the themes as they are heard in the music. Count the number of times each is heard. Ask: Which one moves evenly? unevenly? Which one is accompanied by nebulous sounding chords?

--Have the children create tunes on the black tones of the melody bells, or piano, or on

C# D# F# G# A# C#

to compose pentatonic scale tunes. Use these scale tones to create tonal pictures of clouds.

--Choose three different rhythm instruments to accompany the three main themes.

--Have the children draw clouds in an A B A pattern, using repetition and contrast in cloud shapes.

--Compare similarities and differences between this piece an other pieces by impressionist composers, e.g., Griffes' The White Peacock (AM, Grade 6, Volume 1), Debussy's "The Snow is Dancing" (AM, Grade 3, Volume 1), Claire de Lune (BOL, No. 52), Festivals (BOL, No. 70), "Dialogue of the Wind and the Sea" from La Mer (BOL, No. 70), "The Play of the Waves" from La Mer (AM, Grades 6, Volume 2), and Ravel's Mother Goose Suite (BOL, No. 57).

"The Storm" from WILLIAM TELL OVERTURE by Gioacchino Rossini
(recording: Bowmar Orchestral Library, No. 76)

The WILLIAM TELL OVERTURE is one of the most familiar of all classical music pieces. The overture is the musical introduction to the opera WILLIAM TELL. The opera's story deals with the Swiss hero William Tell and his struggles for liberty for the Swiss people against the tyrant Gessler. The tyrant placed his hat on a wooden post in the village market square and commanded the people to bow to his hat. William Tell refused and was arrested. Gessler gave him the choice of death or shooting an arrow into an apple placed on the head of Tell's son. Tell chose the latter and was successful. He was released and later led a successful revolt against Gessler.

The WILLIAM TELL OVERTURE has sometimes been called a "symphony of nature," since it has several parts which describe nature in the Alps:

Part I -- "Dawn," depicting sunrise in the Alps

Part II -- "The Storm," describing a storm in the mountains

Part III -- "The Calm," describing the aftermath of the storm

Part IV -- "Finale"

The "Finale" contains the very familiar "galloping" theme of "The Lone Ranger."

The composer, Gioacchino Rossini (Jee-oh-ah-kee'-no Roh-see'-nee) was one of the major Italian composers of the early 1800's. His chief claim to fame is in the many operas he composed, particularly THE BARBER OF SEVILLE, which describes the exploits of the barber Figaro. Rossini's last opera was WILLIAM TELL, which is rarely performed today. Rossini retired at the age of 37 and spent the last 40 years of his life writing very little music. Even so, he is considered to be one of the great composers of classical music.

Some highlights of the music include:

--An approaching storm is heralded by woodwinds and strings, playing softly, mysteriously, and rapidly.

--The storm strikes, with the entire orchestra playing at full volume.

--A feeling of unrest is created with syncopated rhythms--tones played on off-beats.

--Descending scale passages, perhaps symbolizing driving rain, are played by strings against ascending scale passages played by the trombones.

--The musical climax is achieved by very loud dynamics in the full orchestra, and higher and higher tones played by the trombones and other instruments.

--Following the climax, there are "question and answer" phrases played by both the strings and trombones. The strings play descending melodic figures, and these are answered by the trombones.

--The volume lessens, and the strings and woodwinds are heard again, dying out as the storm passes.

--The texture of the music starts thin, and then thickens, as the storm approaches.

Some teaching suggestions include:

--Read the legend of "William Tell" to the children, as found in several well-known children's anthologies, e.g., Carrie Scott, et al, Anthology of Children's Literature, Horrace Scudder, The Book of Legends, Amy Cruse, Young People's Book of Epic Heroes.

--Read to the children two contrasting poems about storms. What is the mood of each? How would a composer use instruments, tempo, dynamics and rhythm to describe a storm? Encourage the children to add rhythm instrument accompaniment to depict the moods of the two poems.

The two contrasting poems listed below can be found in The Arbuthnot Anthology of Children's Literature.

"Storm" by Hilda D. Aldington, p. 156
"Spring Rain" by Marchette Chute, p. 157

--Have the children make up a tonal picture of a storm, using rhythm instruments which would best depict the moods and sounds of a storm.

--Experiment with making up a tonal picture of a storm using the Autoharp.

--Show pictures of the instruments of the orchestra and have the children guess which instrumental sounds would be particularly appropriate for a composer to use to depict a storm.

--Place three contrasting titles on the board, e.g., "Sailing," "A Storm," and "Clouds." Play the music and ask the children to select an appropriate title and give the reasons for their choices.

--Have the children identify the most obvious tone colors in the music by naming the instruments heard and pointing to pictures of them.

--Move hands and clap to the beat of the music, using larger movements as the music increases in volume.

--Play two other well-known tonal pictures of storms: Wagner's Flying Dutchman Overture (BOL, No. 70) and Beethoven's Symphony No. 6, fourth movement--"The Storm." Compare similarities and differences between these pieces and the Rossini composition.

--Play the other sections of the WILLIAM TELL OVERTURE, and use the teaching guides available to develop further appreciation of the music (see AM, Grade 3, Volume 1, for the "Finale," and BOL, No. 76).

THE MOLDAU by Bedrich Smetana (recording: Bowmar Orchestral Library, No 60).

Bedrich Smetana (Beed'-rick Smeh'-tah-nah) lived from 1824-1884 and is considered to be one of the greatest of Czechoslovakia's composers. He is famous for his tone poems (symphonic works describing scenes and events) relating to Czechoslovakian legends and scenes, and several operas. Between 1874 and 1879 he wrote a cycle of six symphonic poems entitled My Country which describes in music the beauty of his native country (at that time, it was called Bohemia) and its legends. Best known of the six tone poems is the second, The Moldau (Vltava), which describes the beauty of the river Moldau as it begins as a brook and becomes a mighty river. Smetana, like the great composer Beethoven, was afflicted with deafness in his later years. Smetana suffered from severe noises in the head, depression, and loss of memory, but continued to compose despite his illness.

Smetana wrote the following description as a program to The Moldau:

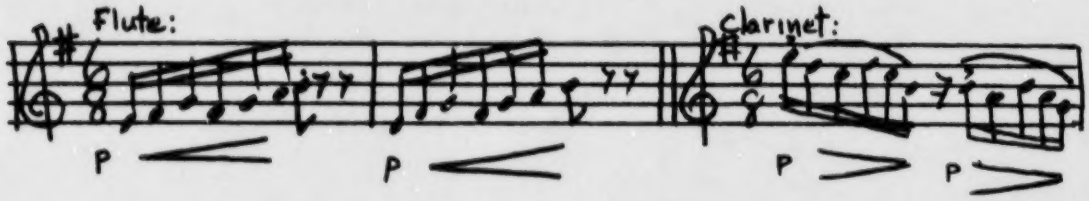
> Two springs pour forth in the shade of the Bohemian forest, one warm and gushing, the other cold and peaceful. Coursing through Bohemia's valleys, it grows into a mighty stream. Through thick woods it flows as the gay sounds of the hunt and the notes of the hunter's horn are heard ever closer. It flows through grass-grown pastures and lowlands where a wedding feast is being celebrated with song and dance. At night, wood and water nymphs revel in its sparkling waves. Reflected on its surface are fortresses and castles--witnesses of bygone days of knightly splendor and the vanished glory of martial times . . . . The stream races ahead through the Rapids of St. John, finally flowing past an ancient castle and then on in majestic peace toward Prague. Then it vanishes far beyond the poet's gaze.

Some highlights of the music include:

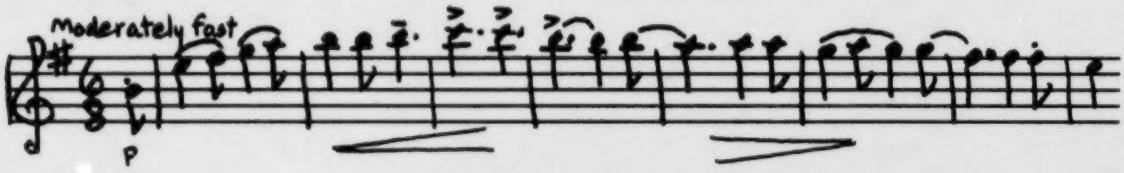
--The entire piece has several distinct moods. It begins with a rippling figure--a dialogue between two flutes and plucked accompaniment (pizzicato) by violins and harp. The "river theme"--a broadly flowing melody--is played several times by oboes and violins. This theme was adapted from a Czech folk song. French horns evoke a hunting scene. The next section is labeled "Peasant Wedding" and depicts a rustic dance.

"Moonlight-Nymphs' Revels" follows, with the mood turning eerie. The pace then quickens, depicting the river rapids near Prague. The main river theme returns in an exultant mood (changed from minor to major). The brass intone a a triumphal chorale, evoking the glory of the Czech people. The music then becomes softer as the river "vanishes far beyond the poet's gaze."

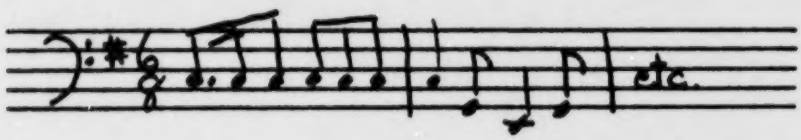
--A flute solo begins the piece. It flows in even rhythms as if it were a rippling, solitary stream as it meanders up and down scale tones. It is soon joined by the clarinet, moving downwards by scale tones and then playing on thirds with the flute. Plucked strings and harp accompany the melody. The two themes become louder, as if two small streams are becoming bigger and growing into a mighty river.

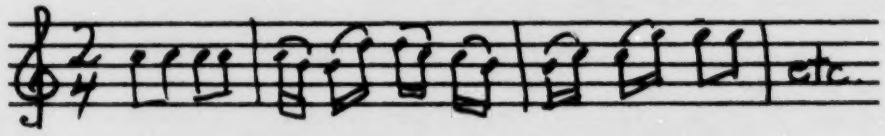


--The two streams unite and become the mighty Moldau (Vltava) River, as additional instruments play the rippling figure. The Moldau theme is played by the full orchestra.



The theme is played first in the minor key by violins, oboes, and bassoons. It is then repeated. It is then transformed to the major tonality by raising the G to G sharp. The theme moves by steps, first up the e minor scale, and then down.

--As the Moldau passes through the forest, we hear a hunting call sound by the French horns. The call grows spirited in a steady crescendo (louder) of oboes, horns and bassoons, and then dies away. This section closes with a long note played by the horns.

--The Moldau passes a peasant wedding festival, and we hear a lively dance tune (polka) played by the strings, with full orchestra. It swells to very loud and then fades.

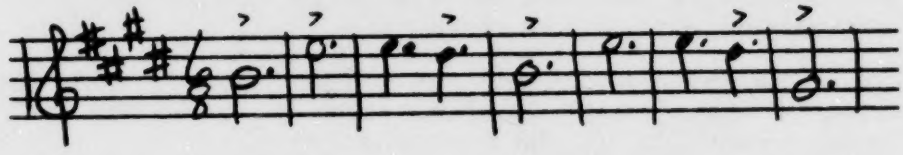


--It is now night. The high strings and harp suggest moonlight, while piccolos, flute, and clarinets play melodic fragments that suggest play. The nymphs are dancing on the moonlit waters.

--We now hear rapid-moving strings, woodwinds, and clashing cymbals which tell us that the river is flowing towards the rapids. We hear the main Moldau theme as the river continues its flow. It is played loudly by full orchestra, indicating the violently churning water. A climax is built up at the rapids, and then the music abates into quietness as the waters pass the rapids.

--The Moldau is now at its widest, as the main Moldau theme returns triumphantly in a major key, played by woodwinds and accompanied by the full orchestra.

--The river now flows past an ancient castle, and we hear a loud triumphant chant theme played by the brasses and full orchestra.



--The river theme soars from the string section as the chant dies away. The river continues to flow, as the music softens. The river soon "disappears in the distance from the composer's vision."

Some teaching suggestions include:

--Before playing the music for the children, read the composer's description of his music, found on page 33. Discuss the meaning of the description and what the composer might use in his music to depict the words.

--Have the children find the Moldau River on the map. It is called the Vltava River on many maps and begins its flow in the Bohemia area of Czechoslovakia and moves past the capital city of Prague.

--Before playing the music, ask questions such as: What type of melody would best describe a peacefully flowing river? Smooth? Angular? Tones move upwards? Downwards? What rhythm would a composer use? Smooth? Even? Uneven? What would the tempo be? The dynamics? How would the composer describe rapids?

--Using large cards, place the following on each card:

Card 1: The sources of the Moldau--rippling streams

Card 2: The streams unite to become the Moldau

Card 3: Hunting horns

Card 4: A peasant's wedding dance--polka

Card 5: Nymphs dance at night

Card 6: The Moldau at the rapids

Card 7: The Moldau flows on

Card 8: The Moldau passes an ancient castle

Card 9: The Moldau disappears from our view

Play the piece several times, identifying the sections as the children point to the appropriate card. Distribute the cards to nine children. As the section is heard, the child with the appropriate card must hold it up. Also, distribute the cards in random order. As the music is heard, the children must arrange themselves in the correct order to correspond with the music.

--Have the children follow the Moldau theme in notation and sing it every time it occurs in the music. Notice how it moves smoothly, up and down the scale.

--Alter the Moldau theme by raising the third tone of the scale (from G to G♯). Compare the rather wistful sound of the theme in the minor with the bright-sounding, triumphal sound in the major.

--Using pictures of the instruments of the orchestra, have the children point to the appropriate pictures when the instruments are heard.

--Encourage the children to draw their impressions of a river with forests and castles abutting it, as the music is played.

--Teach the children to use flowing conducting movements in $\frac{12}{12}$ to follow the metric flow of the opening section.

--Teach the children to play part of the Moldau theme on bells, tonettes, and recorders. Lower the music eight tones (an octave) to accomplish this, and eliminate the beginning note B (it is too low for the recorder).

--Have the children add words to the Moldau theme to create a song about a beautiful river.

--Read poems about rivers to the children. Discuss the key words and their meaning. Encourage children to add rhythm instruments to highlight the key words and the mood. Some children may wish to write a song to the poem, "The tide in the river" by Eleanor Farjeon, found on p. 162 of The Arbuthnot Anthology.

CONCERTO BY YOUTH TALENT POOL MEMBER

Each year members of the Youth Talent Pool perform for the Honolulu Symphony's Young People's Concerts. These performers audition for judges, and the winners earn the privilege of performing with the orchestra. The performers play for special Keiki concerts, the "Taste of Symphony" community concerts, and often go on tours with the Orchestra to the neighbor islands. The program, sponsored by the Women's Association for the Honolulu Symphony, gives the young performer a chance to perform with a major orchestra. Some performers have been as young as eight years old.

Teaching suggestions include:

--Before the concert, describe what a concerto (cōn-chér-toe) is (a composition for a soloist or solo player and the orchestra). If available, play an excerpt from any concerto for violin, piano, trumpet, or cello, and orchestra (see Bowmar Orchestral Library No. 84, for selections of concertos for piano, violin, guitar, and two trumpets). Discuss and/or listen for times when the orchestra plays alone, the soloist plays alone, and the orchestra and soloist join together. Listen to when the orchestra plays the melody, accompanied by the solo instrument, and vice versa. Emphasize that a concerto is written to show off the technical skill and musical ability of the soloist, as well as display the beauty of the instrument's sound. Talk about how a soloist needs to practice by him/herself and with the orchestra for many hours in order to accomplish the task of playing the concerto.

--After the concert, review with the children what they heard and saw during the rendition of the concerto. What solo instrument was played? Who played it? Did the music sound difficult? easy? How did the conductor give cues to the soloist about when to play? What was the children's reaction to seeing such a young performer play the difficult piece with the orchestra? What other solo instruments do they think would be suitable for a concerto? Replay any recording of a concerto (see the above mentioned Bowmar Orchestral Library, No. 84, for excerpts), and repeat the activities suggested for "before the concert." What insights did the children gain from the experience?

NOTE: The concertos to be played this year include:

--Tuesday, November 12, 1985

Concerto in A minor, Opus 16 (1st movement) — Edvard Grieg

Marisa Dewa, Pianist

--Thursday, November 14, 1985

Concerto in F, K. 459 (3rd movement) — Wolfgang Amadeus Mozart

Eureka Endo, Pianist

--Friday, November 15, 1985

Concerto in A minor (1st movement) — Robert Schumann

Rachel Matsumoto, Pianist

--Thursday, November 21, 1985

Concerto No. 1 in C (3rd movement) — Ludwig van Beethoven

Joanne Sakoda, Pianist

--Tuesday, December 10, 1985

Concerto No. 3, Opus 50 (1st movement) — Dmitri Kabalevsky

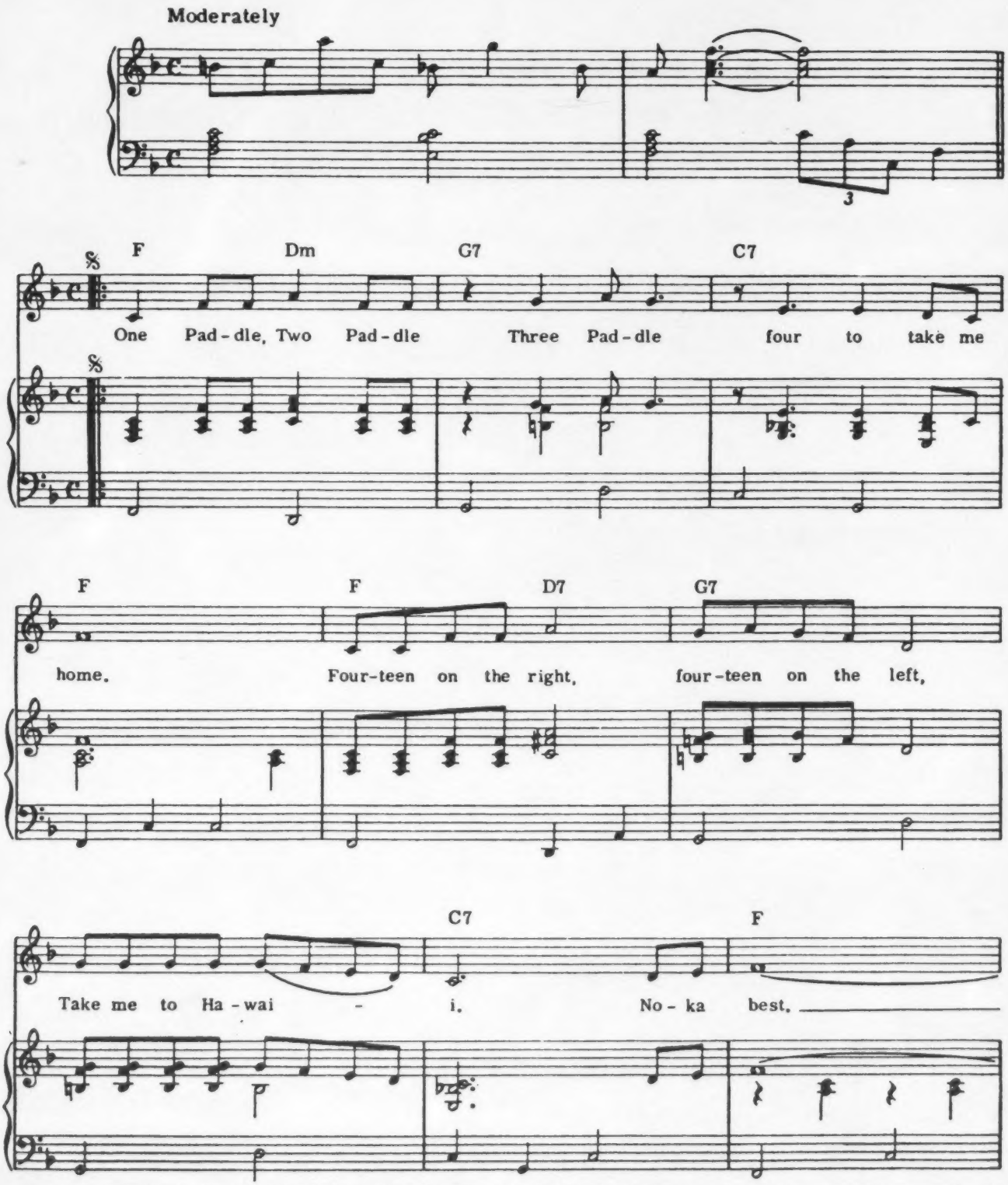
Nancy Yi, Pianist

--Thursday, December 12, 1985

Concerto in G minor, Opus 11 (3rd movement) — Felix Mendelssohn

Laura Ching, Pianist

One Paddle, Two Paddle

Words and Music by
KUI LEE

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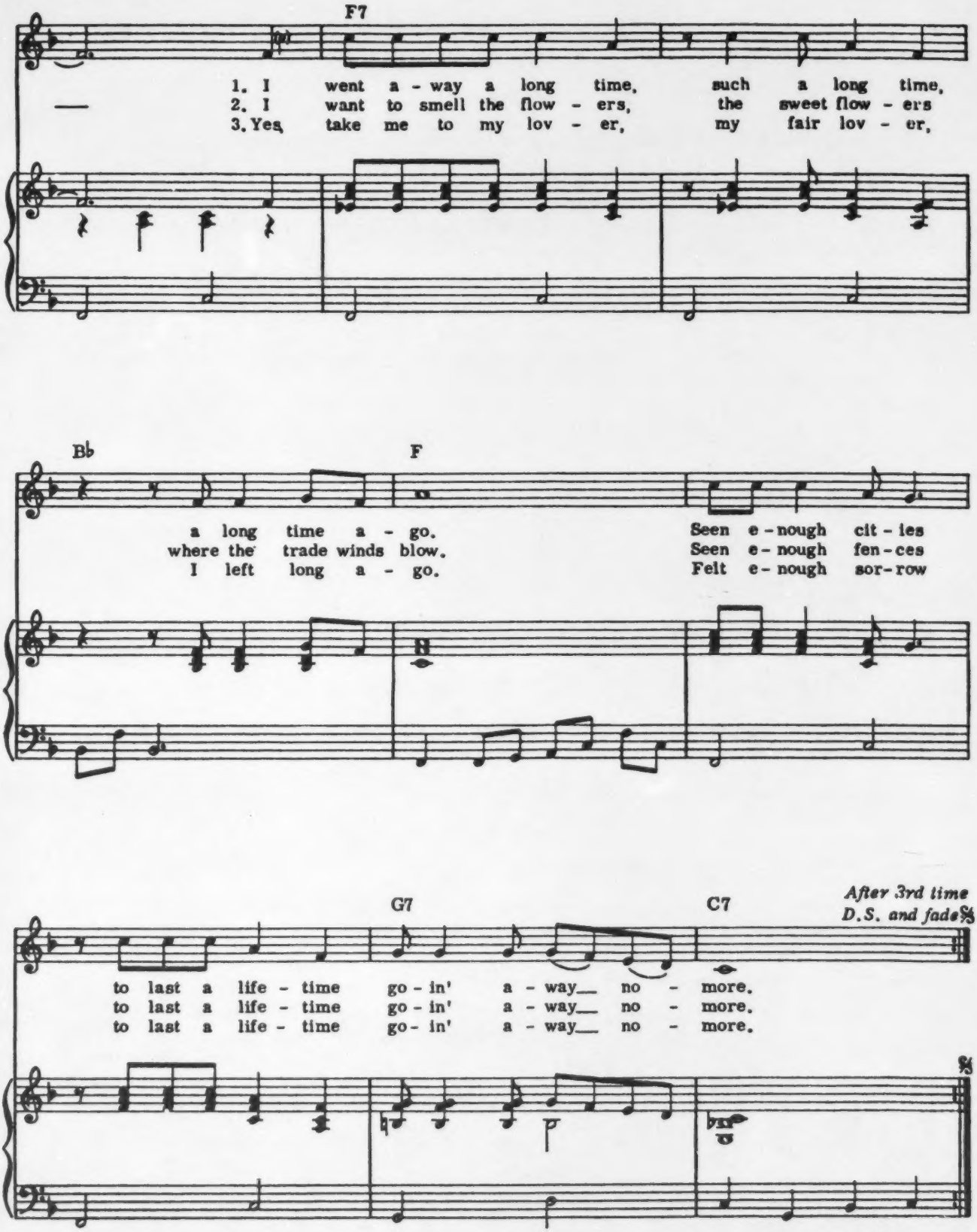

F7
1. I went a - way a long time, such a long time,
2. I want to smell the flow - ers, the sweet flow - ers
3. Yes, take me to my lov - er, my fair lov - er,
B♭
F
a long time a - go. Seen e - nough cit - ies
where the trade winds blow. Seen e - nough fen - ces
I left long a - go. Felt e - nough sor - row
G7
C7
After 3rd time
D.S. and fade
to last a life - time go - in' a - way no - more.
to last a life - time go - in' a - way no - more.
to last a life - time go - in' a - way no - more.

"The Play of the Waves" from LA MER by Claude Debussy (recording: Adventures in Music, Grade 6, Volume 2).

In 1863 the French painter Claude Monet (Moh-nay') exhibited his painting called Impression: Sun Rising. Before long, the word "impressionism" came into use as a term describing art works in which the artists tried to record their impressions of the world around them. These artists, including Monet, Edgar Degas (Day-gah'), Auguste Renoir (Ren-wahr'), and Edouard Manet (Mah-nay'), were fascinated with the appearance of things, with the ever-changing shades of light and color, and with nature.

Claude Debussy (Deh-boo-see'), a French composer who lived between 1862-1918, became attracted to the impressionist style of art and translated the dreamy, nebulous outlines of impressionist painting into his music. As founder of impressionism in music, he became one of the foremost composers and tone poets of the early twentieth century. Many of his pieces describe in music his impressions of nature and include works such as:

--"Clouds" (Nuages) from Nocturnes for Orchestra
--Printemps (Spring)
--Les Parfums de la Nuit (Perfumes of the Night)
--"Jardens Sous La Pluie" (Gardens in the Rain) from Estampes
--"I Reflets Dans L'Eau" (Reflections on Water) from Images
--"Poissons D'Or" (Goldfish) from Images
--Reverie (Dreams)

Among Debussy's most well-known tone paintings of his impressions of nature is La Mer (The Sea), which gives us three of his impressions of the sea. Each of the three sections or movements of the piece bears a title suggesting Debussy's memories of the beauty and moods of the ever-changing ocean. The three movements are entitled:

1. "From Dawn Till Noon on the Sea"
2. "The Play of the Waves"
3. "Dialogue of the Wind and Sea"

"The Play of the Waves" depicts the constantly moving waves as they play together and are tossed by the wind. It is a musical painting of the sparkling, shimmering movement and beauty of the sea.

Some highlights of the music include:

--One's first impression will probably be toward the beauty of the sound and the mood evoked. One is impressed by the tonal colors, the splashes of sound, and the variety of moods. At times the music is calm, then eerie and mysterious, then bold and exciting, and then playful. The moods change frequently and suddenly, as do the waves on the ocean when the winds interplay with water.

--Various tonal colors predominate. One hears especially the flutes, often evoking a liquid and delicate mood; the harp playing cascades of sound up and down the strings, occasional pings of the triangle or the harp played "pizzicato" (plucked), the expressive tones of the oboe and the English horn, the varied tone qualities of the trumpet played shrilly, then with mellowness, and then muted; whirling, shrill sounds of high woodwind instruments; the firm tones of the French horns and the cymbals either rolling, clashing, or whirring.

--The tempo or speed shifts frequently and often very suddenly and unexpectedly. Often the rhythmic flow is held back or pushed ahead, similar to the flow of water.

--The beat is vague and often non-existent to the listener, although the music is $\frac{3}{4}$ meter (1 2 3) throughout. The frequent tempo changes and rhythmic subtlety give a sense of complete rhythmic freedom. The rhythm flows, as do the tides of the ocean, without a definite feeling of beat.

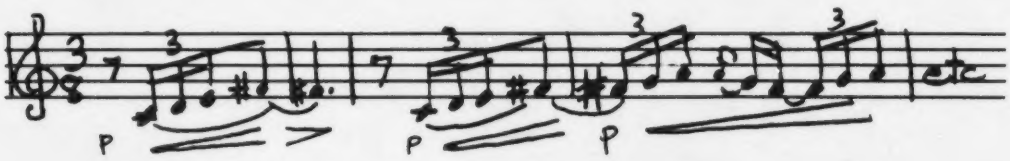
--Frequent rhythmic clusters of short tones are used, including trills (two adjacent tones alternating quickly) and shimmering tremolo effects (two or more tones alternating rapidly).

--Very quick scale passages and broken chords (arpeggios) are frequently used.

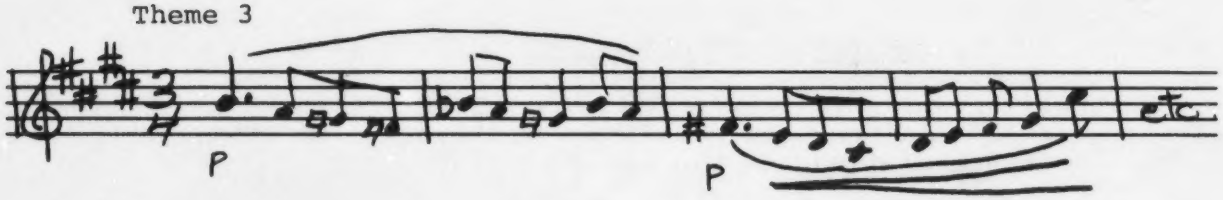
--Quick-moving tones are frequently followed by sustained tones.

--There are no long, sustained melodies. The tunes are melodic fragments which come and go, inconclusively. Few of these short tunes are repeated, giving a feeling of vagueness and fluidity. Those fragments which are repeated are often slightly altered. The fragments are usually scalewise and have rising and falling contours like waves such as:

Theme 1



Theme 3



--There is only a vague feeling of key, key center, and tonality; and there is constant shifting from one scale to another.

--Harmonies are often nebulous, often using dissonance (as when C and D are sounded together) and tones which normally do not belong to the standard chords.

--The full range of dynamics is used, from very soft to very loud. Dynamic changes often occur, and they are often unexpected. The piece has several surging climaxes caused by very loud sounds.

--The piece lacks a definite form. It has little repetition and no clearly defined sections. It is unified by its tone colors and melodic fragments.

Some teaching suggestions include:

--Obtain art prints of impressionist paintings by Monet, Renoir, Degas, Manet, and others from the Honolulu Art Academy or local libraries. Books on art appreciation invariably include prints of these works. Discuss with the children their impressions of the art. Play "The Play of the Waves" as the children view the art prints. Ask the children to select paintings which best fit the music and to state their reasons for their choices.

--Place on the board several words having to do with nature (e.g., storm, clouds, hurricane, moonlight, snow falling, hot sun, stars, waves, lightning, fog). Play the music and have the children select suitable titles, and state the reasons for their choices.

--Borrow prints or find copies of paintings and photographs of the ocean and waves (e.g., Waugh's Coast of Maine, Monet's View of Amsterdam and Boats at Argenteuil, Hokusai's The Waves, and Winslow Homer's many seascapes). Play the music and ask the children how the music conveys the sea as shown in the visuals. Note how Debussy uses various musical elements to depict the movement of ocean currents and waves.

--Take the children to the ocean to observe the water, its ebb and flow, and the waves. Help them in listing words (adjectives) which describe the sea and its movement. Upon returning to the class, have them draw seascapes and write poems as the music is played.

--Read the poem, "The Noise of Waters," by James Joyce on p. 163 of The Arbuthnot Anthology, to the children. Discuss the poetic meaning. How would a composer use music to describe the poem's meaning? Add rhythm instrument accompaniment to highlight the poem's mood. Re-read the poem, then encourage drawings as the music is played.

--Have the children move their hands to the beat, and note how hard this is to do. Compare the nebulous, uncertain feeling of the beat in "The Play of the Waves" to the strongly felt beat of some of the other pieces to be played at this concert (Handel's "Allegro Deciso," Rossini's "The Storm," Smetana's THE MOLDAU) or any march or dance.

--Move the hands smoothly, then jaggedly, then short and detached. Which movement fits this music? Repeat, moving the hands slowly and then fast, and see if the children can coordinate their movements with the music.

--Divide the children into groups of three or four each. Have them use a variety of rhythm instruments and the resonator bells to improvise a tonal picture describing the movement of the ocean as tossed about by wind.

--Distribute the following tones on the resonator bells in sequence:

C D E F# G# A# C

Play these tones in order. Or use the black tones on the keyboard. (They comprise the whole-tone scale--a scale used by Debussy and other impressionists to enhance the nebulous, dream-like quality of their music.) Have the children experiment with creating tunes using these scale tones. Motivate the children by asking them to create tonal pictures on the following topics: "Sailing on the Ocean," "An Ocean Storm," "Waves on the Beach," "Gentle Waves," "The Wind on the Ocean," "The Tide," "The Calm Ocean," "Sunset on the Sea," and "Driftwood on the Waves."

--Have the children experiment with glissando by rapidly strumming the Autoharp strings with no chord bars held down.

--List on the chalkboard the instruments featured, and show the children pictures of these instruments. Have the children point to the instrument as each one is featured in the music.

--Compare similarities and differences between this piece and other pieces by impressionist composers, e.g., Griffes' The White Peacock (AM, Grade 6, Volume 1); Debussy's "The Snow is Dancing" (AM, Grade 3, Volume 1), Claire de Lune (BOL, No 52), Clouds and Festivals (BOL, No. 70), and "Dialogue of the Wind and the Sea" from La Mer (BOL, No. 70); and Ravel's Mother Goose Suite (BOL, No. 57).

"The Voyage of Sinbad" from SCHEHERAZADE by Nicholas Rimsky-Korsakov (recording: Bowmar Orchestral Library, No. 77).

Rimsky-Korsakov (Rim'skee Kor'-sah-koff), a well-known Russian composer, lived from 1844 to 1908. He is considered to be one of the greatest of orchestrators, using the sounds of the instruments to get marvelous tonal colors. His music is often exotic sounding; he uses the orchestra in the art of orchestration to create exotic color and atmosphere. Today he is best remembered for his many operas based on Russian folk tales or stories from Russian history and for his exotic-sounding piece for orchestra entitled Scheherazade. The children may also know his work through "The Flight of the Bumble Bee" which comes from an opera entitled Tsar Sultan.

Scheherazade is a lengthy piece for a large orchestra which evokes the picturesque atmosphere of the Arabian Nights. Along with his music, Rimsky-Korsakov provided the following program:

> The Sultan, convinced of the faithlessness of women, had sworn to put to death each of his wives after the first night. But the Sultana Scheherazade saved her life by diverting him with stories which she told him during a thousand and one nights. The Sultan, conquered by his curiosity, put off from day to day the execution of his wife, and at last renounced entirely his bloody vows. Many wonders were narrated to the Sultan by the Sultana Scheherazade. For her stories, the Sultana borrowed the verses of poets and the words of folk songs, and she fitted together tales and adventures.

Among the stories told to the Sultan are such classics as Sinbad the Sailor, Ali Baba and the Forty Thieves, and Aladdin and His Wonderful Lamp.

Scheherazade is a tonal painting of the fairy tale images and designs of the stories told to the Sultan. Rimsky-Korsakov entitled the four movements of this orchestral suite:

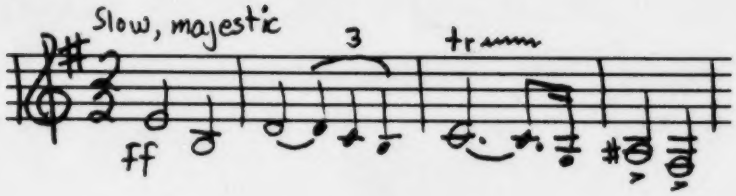
I	The Voyage of Sinbad
II	The Tale of the Kalendar
III	The Young Prince and the Princess
IV	The Festival of Bagdad

At today's concert, you will hear excerpts from the first movement.

Some highlights of the music include:

--The music begins with an introduction depicting the two main characters--the Sultan and his wife, Scheherazade. We hear two contrasting themes:

Theme 1



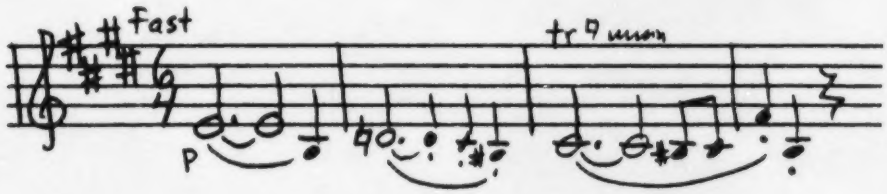
Theme 2

--The powerful "Sultan theme" (Theme 1) is announced in the low register by unison brass, woodwinds, and strings. The strength of the theme is derived from its very long tones, its accents, its loud dynamics, and its descending contour or shape.

--"Scheherazade's theme" (Theme 2)--the theme of the narrator of the stories--is played by a violin solo in the high register, accompanied by arpeggios (broken chords) played on the harp. It is in the minor tonality, winds up and down, and moves in triplet rhythms, thus giving a mood of exoticism, femininity, and romanticism.

--Following the introduction of the two main characters, we hear a vivid tonal picture of the sea on which Sinbad's ship (portrayed by solo flute) is tossed about. The main theme is derived from Theme 1 (the "Sultan's theme"), as the Sultan follows in his mind the course of the ship.

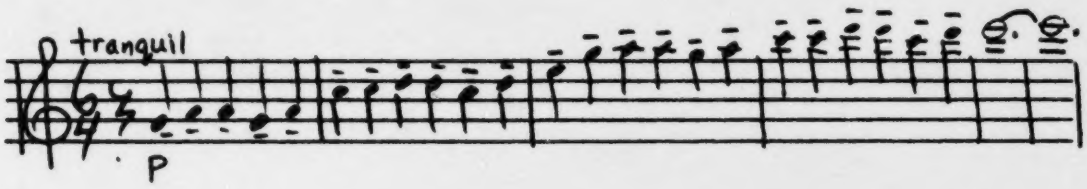
Theme 3



As this theme recurs over and over again, we hear music that is rich in color and atmosphere. The use of the $\frac{6}{4}$ meter and the quick-moving orchestral accompaniment suggest the rolling movement of the sea. Variety is provided by the ever-changing colors of the orchestra.

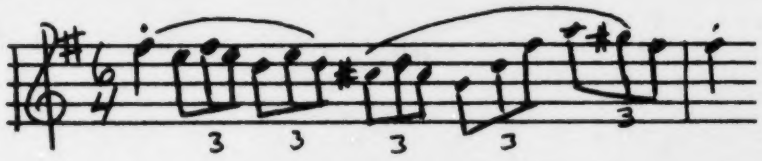
--Occasionally we hear a calm contrasting melody consisting of a series of ascending chords, representing the calmness of the sea.

Theme 4



This theme is played softly and has a rising contour and even rhythm, thus creating a mood of serenity before the ship continues to move in the restless and constantly seething ocean.

--At times we will also hear the "Scheherazade theme" (Theme 2) in a varied rhythm.

Theme 5

--Exciting crescendos (increasing loudness), particularly in the ever-moving accompaniment, constantly suggest the surge and flow of the waves and the sea.

--The music ends in a quiet mood, as if the ship and the adventures of Sinbad have come to a pause; and we are ready for the next tale from the Arabian Nights.

Some teaching suggestions include:

--Read excerpts from Sinbad the Sailor and other Arabian Nights stories to the children, and visit the school library so that the children can find these stories to read.

--Borrow prints or find copies of paintings and photographs of the ocean, waves, and ships (e.g., Waugh's Coast of Maine, Winslow Homer's many seascapes). Play the music and ask the children how the music conveys the sea as shown in the visuals. Note how the flowing sea is depicted in the music.

--Take the children to the ocean to observe the water, its ebb and flow, the waves, and how boats move on the waves. Help the children in listing adjectives which describe the sea and its movement. Upon returning to the class, have them draw seascapes and write poems as the music is played.

--Have the children look at the Sultan's theme and Scheherazade's theme. How are they different? Which one is loud and played in a low register? Which one is played softly and in a high register? What does this tell us about the Sultan and his wife?

--Have the children clap the Sultan's theme each time it is heard in the music (it is heard many times).

--Using pictures, have the children identify the main instruments highlighed in the music (violin, flute, harp, strings, brasses).

--Have the children play chords and broken chords--arpeggios (play the chords slowly)--on the Autoharp.

--Move the hands smoothly, then jaggedly, then short and detached. Which movement fits this music? Repeat, moving the hands slowly and then fast, and see if the children can coordinate their movements with the music.

--Divide the children into groups of three or four each. Have them use a variety of rhythm instruments and the resonator bells to improvise a tonal picture describing the movement of a ship as tossed about by the action of wind and waves.

--Compare similarities and differences between this piece and other pieces describing the sea:

"The Play of the Waves" from La Mer by Debussy (AM, Grade 6, Volume 2)

"Dialogue of the Wind and the Sea" from La Mer by Debussy (BOL, No. 70)

"Sea Piece with Birds" by Thomson (BOL, No. 70)

"En Bateau" (In a Boat) from Petite Suite by Debussy (BOL, No. 53)

Harbor Vignettes by Donaldson (BOL, No. 53)

WE HOPE TO SEE YOU AGAIN AT THE

HONOLULU SYMPHONY CONCERTS!